



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

46. **Teach.** I *teached* it to myself (48th month). Yes, I got to be *teached* (48th month).

47. **Tell.** I want some more stories *tolden* to my dolls (42d month). I want to be *tolden* that (43d month). What do you want to be *tolden*? (47th month).

48. **Think.** Do you *thought* we were shut up? (42d month).

49. **Wake.** We aint half *waken* up (33d month).

50. **Wear.** He never *weared* two of glasses, he only *weared* one (44th month).

51. **Wet.** I want the brush *wetten* (51st month).

52. **Wind.** *Winded* (36th month) = wound.

53. **Wig.** Mittens (cat) *wug* his tail (47th month). This verb "to wig" is a creation of her own, based probably on "wiggle."

54. **Wipe.** It hasn't been *wope* yet. (53d month).

55. **Write.** Have you *wroten* down trazazo? (47th month). How is C be *writen* (raitn)? How does C be *writen*? (49th month).

These verb-forms fall naturally into several groups.

1. Beated, bited, blowed, buyed, creeped, doed, eated, feelled, flied, fullled, getted, gived (div'd), goed, hided, holded, lied, maked, rided, runned, seed, selled, shaken, shutted, slided, speeched, spreaded, standed, stinged, sweeped, swimmied, swunged, teached, weared, winded.

2. Fullded, loseded.

3. Blewed, helded, rewed.

4. Drinkt, tookt, stickt.

5. Blewn, aten, gaven, litten, sawn, tooken, tolden, wroten.

6. Feeden, letten, waken, wetten, writen (*raitn* not *ritn*).

7. Blew, ate.

8. Came, hod, sled.

The forms in group 1 are constructed after the way of ordinary "weak" verbs in *-ed* and *-d*. Those of group 2 are "weak" with double suffix. Those of group 3 are derived by the "weak" suffix from a "strong" preterite form. Those in group 4 are "weak" preterites, etc., in *-t*, except *tookt*, where the *-t* is suffixed to a "strong" preterite form. Those in group 5 are formed according to "strong" analogies,—based on "strong" preterites. Those of group 6 are made

by suffixing *-en* to the present form of the verb and not to the preterite. The *was are* = "were" is *sui generis*; also *is be* (no. 53). And *hod* deserves to stand apart with *wug*. Such forms, in particular, as *fullded*, *loseded*, *blewed*, *helded*, *rewed*, *tookt*, *litten*, *tolden*, *feeden*, *letten*, *wetten*, etc., are of special interest. The author desires, at present, to record, rather than discuss these verb-forms and leaves, therefore, detailed consideration for some other occasion. Wright's *English Dialect Grammar* (Cambr., 1905), which he has just examined, records from various English dialects nearly all the forms listed in this note. The common speech of the unlettered adult and that of the young child are here, as in many other cases, parallel.

ALEXANDER F. CHAMBERLAIN.

Clark University.

A DISSERTATION UPON NORTHERN LIGHTS.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Wordsworth's outspoken claim that Byron had traded freely in Wordsworthian sentiment and diction when he wrote Canto the Third of *Childe Harold* may or may not be dismissed by all as an exhibition of "wounded vanity" in a "narrow mind which felt itself eclipsed" (Brandes, *Main Currents*, iv, 43, 44). Possibly the claim of a man so much in the habit of weighing his statements as Wordsworth deserves a more painstaking examination than the brilliant Danish critic found time to accord it. Such an examination as might now be based partly upon the material in Dr. Oeftering's thesis, *Wordsworth's und Byron's Natur-Dichtung*, would tend to show that not merely in *Childe Harold*, where Brandes after all sees "striking and vivid" reminiscences of the Wordsworthian manner, but elsewhere, and frequently, in the later work of Byron unconscious gleanings from the "narrow" field of his "eclipsed" predecessor are more or less apparent. The following coincidence in imagery between one of Wordsworth's earlier tales and one of Byron's later, unnoticed, so far as I can discover, by Dr.

Oeftering, looks like a case in point. It has not escaped the eye of Byron's editor, Mr. E. H. Coleridge.

In stanza xi of *Mazeppa*, near the beginning, Bryon in an abrupt, confused figure alludes to the northern lights as giving out a sound of "crackling" :

We sped like meteors through the sky,
When with its crackling sound the night
Is chequer'd with the northern light.

Now Wordsworth had already employed this same remarkable conceit of an audible aurora, in his *Complaint of a Forsaken Indian Woman*. Indeed, but for some commentary like this prior use and Wordsworth's note upon it, we might thoughtlessly misconstrue Bryon's loosely written lines, on the supposition that the night, rather than the light, made the "crackling." Wordsworth is explicit. He does not, it is true, personally vouch for the reality of a phenomenon which he could not test with his own eyes and ears, and whose actual occurrence is still among meteorologists subject to dispute. Rather, pursuing a method similar to that of Coleridge in *The Ancient Mariner*, he puts the report of this supposed freak of nature in the mouth of a deranged dreamer. In his note, however, he refers his allusion to an authority that he seems to respect. The first eight lines of *The Complaint*, which we are to imagine as chanted by a deserted squaw, now run thus :

Before I see another day,
Oh let my body die away !
In sleep I heard the northern gleams ;
The stars, they were among my dreams ;
In rustling conflict through the skies,
I heard, I saw the flashes drive,
And yet they are upon my eyes,
And yet I am alive ;
.

In earlier versions, lines 5, 6 were printed :

In sleep did I behold the skies,
I saw the crackling flashes drive.

For the local coloring in these lines Wordsworth was dependent upon Samuel Hearne's *Journey from Prince of Wales's Fort in Hudson's Bay, to the Northern Ocean*, a book which both Coleridge and he must have read about the same time (1797),

and which he may have borrowed from Coleridge. A copy (Dublin, 1796) used by the latter is said to be in the possession of Dr. James B. Clemens, of New York City ; the "marginalia on the fly-leaf" mentioned by Dr. Haney (*Bibliography of Coleridge*, p. 115) might furnish a clue to its private history.¹ In connection with his "Ballad-tale," *The Three Graves*, (*Poetical Works*, ed. Campbell, p. 590), Coleridge speaks of "Hearne's deeply interesting anecdotes of the Copper Indians," with a recommendation that the reader consult the original. In his note to *The Complaint* Wordsworth cites "that very interesting work, Hearne's Journey," as follows :

"In the high northern latitudes, as the same writer informs us, when the northern lights vary their position in the air, they make a rustling and a crackling noise." . . .

He evidently has in mind a passage in Hearne which I quote from the London edition of 1795 (p. 224) :

"I do not remember to have met with any travellers into high northern latitudes, who remarked their having heard the Northern Lights make any noise in the air as they vary their colours or position ; which may probably be owing to the want of perfect silence at the time they made their observations on those meteors. I can positively affirm, that in still nights I have frequently heard them make a rustling and crackling noise, like the waving of a large flag² in a fresh gale of wind."

Not to burden the pages of *Mod. Lang. Notes* with too much physical science, I may yet for the sake of comparison transcribe a few sentences from a standard work, Angot's *Aurora Borealis* (New York, 1897, pp. 46, 47), showing recent opinion about this alleged occurrence, and offering further commentary on Wordsworth and Byron :

¹ I observe later that Wordsworth's library in 1850 contained a copy of Herne in the edition of 1795 ; and for other reasons I am now inclined to think that Coleridge may have learned of the book through Wordsworth.

² Compare (?) Coleridge, *Ancient Mariner*, lines 313-317 :

The upper air burst into life !
And a hundred fire-flags sheen,
To and fro, they were hurried about !
And to and fro, and in and out,
The wan stars danced between.

